I in 3 D

Men are machines of the angels
Il-bnedmin huma l-magni ta' l-angli
Menschen sind Maschinen der Engel.

Jean Paul, 1785

A Second Life for Art –
Exhibition at
St James Cavalier, Malta
March, 14, 2009 –
April, 12, 2009

This is very close to a 1 : 1 reprint of the original catalogue published in March 2009. Due to fast changes in 3D worlds there are some updates in this column.

David looking at Goliath
in front of artwork of 'Attard' *)

`*) Software tags to show artwork by TAGREZ.
Hardware tags by RFID technology.

An EPC RFID tag used by Wal-Mart.

Real Life Exhibition at St
James Cavalier, Malta
March, 14, 2009 –
April, 12, 2009.

Virtual Life Exhibition at
Campus In 3D.
http://slurl.com/secondlife/
CAMPUSin3D01/40/12/22/
March, 14, 2009 –
April 12, 2039.

Tag-Center in SL:
Symmetry 237, 2, 75

CAMPUSin3D01 does no longer
exist. The new place for the
Virtual Life Exhibition in
Second Life is much bigger. The
name of this place is CLARESSA
– *just search via Map for
Claressa*.
In addition to SL **opensimulator**
technology is in use for 'I in 3D'
since 2010.

rebirth, digital art by Met Knelstrom
Genesis: a trayectory about life
Art lecturer: Alias Piek,
www.artinformatics.eu
Software: XaoS-3.4

I in 3 D

Presentation of Digital Art by students of ' the Art Programme , Department of Arts and Languages in Education, Faculty of Education, University of Malta' using the Virtual Environment Second Life (SL).

Artists:
Attard Magic: David Cassar
Birki(rkara) Magic: Sarah Meli
Fontana Magic: Ramona Debono
Mdina Magic: Deandra Agius
Mosta Magic: Kristina Ciantar
Minimal Blue: Reiner Schneeberger
Met Knelstrom: Daniel Jung
Sin Rhiadra: Lisa Sanders

Project coordinators:
Dr. Raphael Vella
Reiner Schneeberger

A Second Life for Art

One of the big questions in education today revolves around the way information technologies and social networking sites are transforming the way we learn. Since the late 1990s, we have become familiar with the notion of 'relational aesthetics'; art curator and theorist Nicolas Bourriaud reminded us how the city environment has 'imposed' on us elaborate social relations, with the result that forms of artistic production around the end of the twentieth century were becoming increasingly interactive rather than being merely reflective of the artist's private existence.

Now, in the new millennium, these human relations are moving further away from the physical world and, some would say, are becoming more 'inhuman' or even 'post-human'. Digital video and still photography, computer-based image-manipulation software and plug-ins, mobile devices, the Global Positioning System, internet messaging systems like Skype, online role-playing or multi-user games, social networking sites like Facebook and virtual environments like Second Life are shifting human life into perpetual states of communicability. It is inevitable that these predominantly visual phenomena are revolutionizing social life and the work of art, now no longer a product of "mechanical reproduction" as Walter Benjamin theorised it, but one based on 'real' communications in virtual worlds. Reiner Schneeberger enters the scene at this point in the rapid transformation of the social environment and art.

Tutored by Herbert W. Franke, a well-known pioneer of computer art in Germany, Reiner comes equipped with a mindset that understands the significance of experimental graphics in art and design, the use of purely visual and even animated instructional material in educational and museological settings, and the directions that communication systems and forms of entertainment are taking now and in the coming decade or so.

Reiner's unique combination of skills, knowledge and sheer determination convinced me during the last few years that our students' exposure to his teaching was not only beneficial but essential. The students in our undergraduate Art programme at the Faculty of Education (University of Malta) train for four years to become teachers of art in secondary schools. Throughout their course, they follow credits in different media practices, theory, art history and methodology, and also teach the subject during Teaching Practice sessions. Reiner's work with the students, particularly his intensive contribution to the current project we are showing at St James Cavalier in Valletta, brings together a number of factors that relate to the programme of studies: digital graphics, contemporary artistic practice and education. The current project has developed over a number of months, starting in October 2008 with the students' production of a series of small images in different media like watercolour, ink and photography. For several weeks, they manipulated these initial works using digital photography and computer software, and finally, with Reiner's help, uploaded these images on Second Life (SL), a 3D virtual world developed by Linden Lab in San Francisco.

As residents in SL, each student created his or her own avatar, image gallery and image 'tags', which permit them and other users to 'travel' into other virtual galleries. During a workshop in late November with Reiner, the students' avatars travelled freely in SL and simultaneously communicated with other users outside Malta, receiving and offering textual and verbal comments about the art-work on view.

The project elicits various fascinating arguments and discussions about the art object in contemporary virtual worlds: 'where' does the work exist? Is it material or immaterial? Can the preparatory images produced manually by the students be considered as 'final' works, or should they now be perceived as segments in a perpetual process of technological change and interactivity? Who is the 'public' for art in SL; is it the 'real' students or their avatars? And, to return to education, how does this new scenario affect the way students learn and communicate?

We are still in the process of offering responses to these questions; not determinate answers but imaginative propositions that may permit us and our children to mould new relations, modes of communications and attitudes towards artistic production.

Dr. Raphael Vella PhD (Lond.)
Art Coordinator
Undergraduate and Masters Programmes,
Department of Arts and Languages in Education,
Faculty of Education,
University of Malta

Is she alive ?

This is a very beautiful doll with a porcelain face, black eyes, and eyelashes, eyebrows, wearing precious clothing of the upper bourgeoisie around 1800 and life-sized.

Suddenly, there is a mechanical sound, and the doll closes and opens her eyelids, slowly turns her head, then starts walking in a scurrying motion to a standing desk. Here, she reaches for the quill pen with her right hand, dips it into the open ink-bottle and carries it to a white sheet of paper. Dipping the quill pen into the ink-bottle again and again, she laboriously writes letter by letter in italics onto the sheet:
"Humans are the machines of the angels (Jean Paul)."

Rolf Hanusch

Yes she is!

What is a Trayectory?

Tra(y)rectory is the path a moving object of art follows through space. The object could for instance be an avatar or a skybox. It thus includes the meaning of orbit – ... for further information on trajectory please refer to Wikipedia.

About ´I in 3D´

Experiencing art in a virtual environment is very different from anything you might be familiar with. At present, nothing is as it used to be. Avatars interact with each other as gallery owners, visitors, artists or sponsors in an environment that quickly becomes an enjoyable and perceptible reality. Those of you who have read "Otherland" by Tad Williams and enter a virtual 3D-world like ´Second Life´ *) today will guess that the author's description of the world of 2070 could become true. I have experienced this world as an art collector, sponsor and teacher. My students have set up quite a view unique series of digital art stories, we call them a trayectory ´I in 3 D´. Behind this is the idea that art is seen by Avatars. But not only this is the message. The Avatars are part of the message, part of the art. They reflect as the title ´I in 3 D´ implies the exhibition they are now part of. Even the art critics is as well virtual and real as I am.

Alias Piek
Director of Programmed Art Foundation

*) *in a reprint of the catalogue there was the term ´third grid´ used.*

What is ´the third grid´?
There are lots of virtual environments all based on internet technologies, but as we do not accentuate one in our work we use the term ´third grid´ to avoid any preference in such a catalogue shown.

Artwork 'rebirth' by Met Knelstrom
seen by Sin Rhiadra, Met Knelstrom
and Alias Piek at Programmed Art
Gallery, SIM Comet.
Critics by Sin Rhiadra.

The three avatars in the background
wear tags that rez the associated
content to the walls (Tag numbers in
database: 42.8, 42.6, 42.1). More
information at:
www.infinitewalls.com

About the technology: TAGREZ

This is it in short: take different tags from a counter, wear one and walk
with this so activated tag through an virtual environment. The sensors
around will recognize the tag approaching and bring the associated
content to the world. We call this ´TAGREZ´(´take a tag to rez´ as rez
stands in the virtual word for bringing object into the world). This time
the technology is being shown first in a real word environment. The
visitor in St James gets the RFID tags of the artists he wants to see and
walks through the museum. The flatscreens provided will show the
corresponding digital art work as soon as the sensor that is mounted
behind the screen recognizes the RFID tag approaching.

This technology allows in future that all art that could be digitalized
can be shown to the public just by providing programmable RFID chips.
The gallery on demand is becoming reality. For education proposes it's
a fine thing to discuss content that changes just by approaching the
screens. This is why we call the use of the TAGREZ technology in art
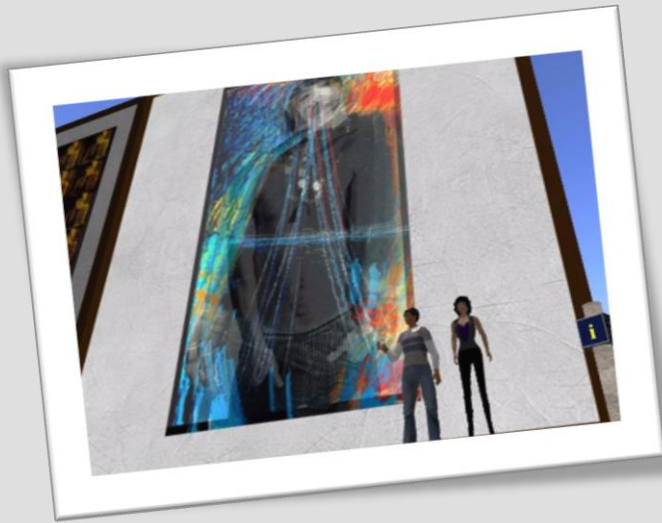environments: ´Art As You Approach´.

About the Valletta Water Gallery

The gallery allows not only to change the pictures ´mounted on a wall´ so you can see by wearing different tags different art, this gallery design goes beyond. All the elements used for the construction of the hull are flexible and are changed by a tag as a whole. The artist has therefore to design the whole surface: the hull frame, the wall, and the picture(s) with an appropriate framing on it.

If the hull frame and the wall structure is kept for all tags in the same style, then different formats of art can be shown like in the real world as the spectator sees no change in the hull. Just the presentation of the artwork in the environment is different by every artist as it is the decision of the artist how to handle the formats for the presentation. If the tag sensors are time and not distance based the gallery works like an event gallery in the real world. On Monday you can see the art of ´Attard´ on Tuesday of ´Birki` and so on … and in between you can always change due to special needs for a ´come together party´.

We call this a gallery based on the concept of ´infinitewalls´.

´Attard´ wearing the tag 42.1 to rez his artwork

David Cassar

Micromovie of Attard at
www.xfire.com/video/81c31/
and Attard with Birki at
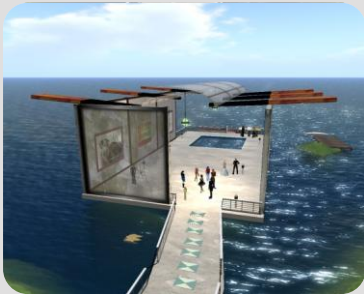www.xfire.com/video/81c3b/

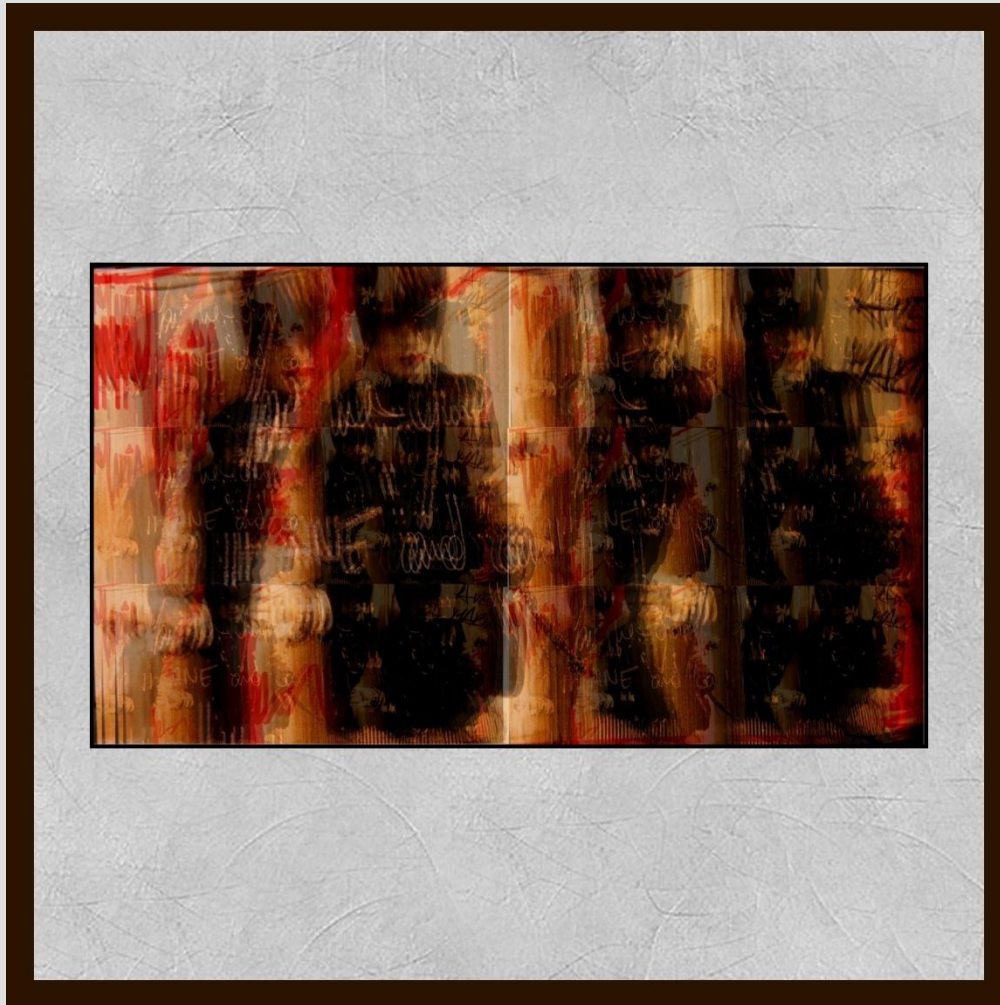## About the artist

Name in SL (2008/9): Attard Magic

Course: B.Ed (Hons) Art & Religious
Studies

Hobbies: My hobbies include socializing,
music, art and soccer.

"I consider 'Second Life' to be an
innovative concept and its utilization as
an educational tool can be a valuable
asset for teachers and students in the
foreseeable future. One of its obvious
advantages is that students can enter a
virtual world to experience art at first
hand and in a totally new approach.
Through 'Second Life' students will also
develop their skills in a fast developing
technological world, skills which will be
increasingly needed in the future. "

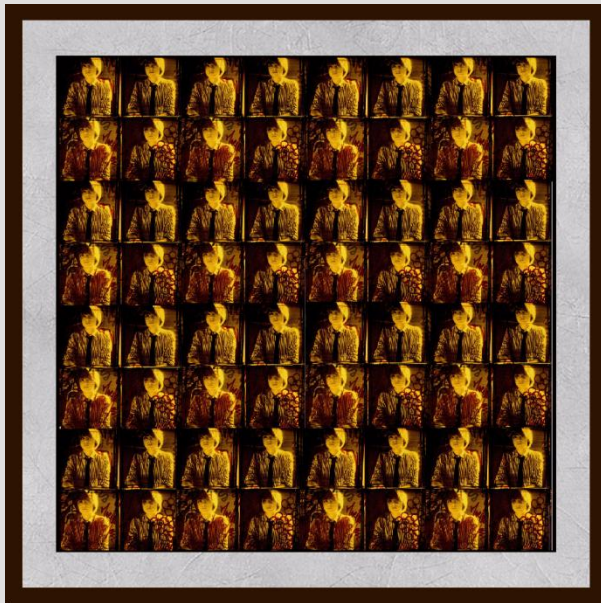**Maria B** – artwork as to be seen in the gallery .

Art comment by Sin Rhiadra: "I like this one. An old post card of pictures of him being at war. If you look closely you can see where it laid on a table and someone pressing down hard on another paper above wrote a letter or notes leaving the imprint in this picture. The male is very attractive and I feel drawn to him."
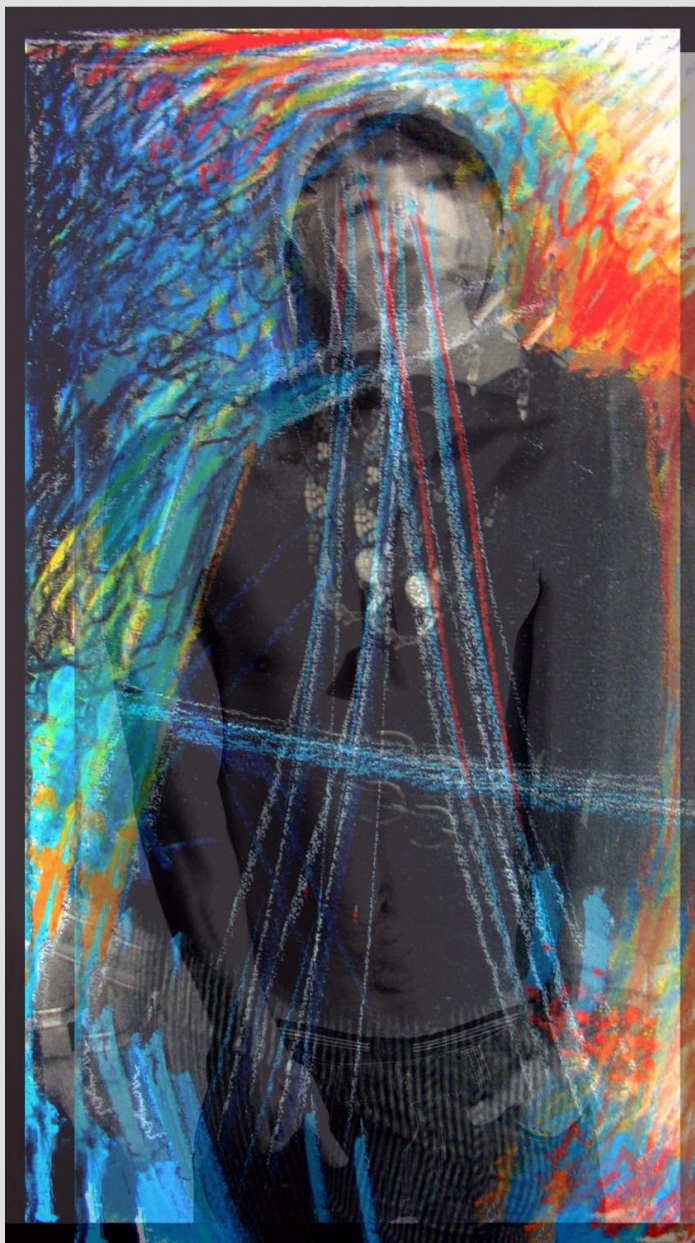
Maria A

Maria in patterns

David Cassar about his artwork.

"The artworks that I have produced consist mainly of manipulated photos. Some of my works are intended to evoke a sense of hallucination. Using layers of photos, I tried to give a 3-dimensional aspect to some of the art works. In fact, one of the works has an almost holographic effect. Repetitive use of a photo in one of the designs served to create a pattern from a single photo. The photo in question thereby loses its identity as a single entity. The use of written text on some of the art works was intended to create an imprint effect similar to that resulting from forceful writing on layered paper."
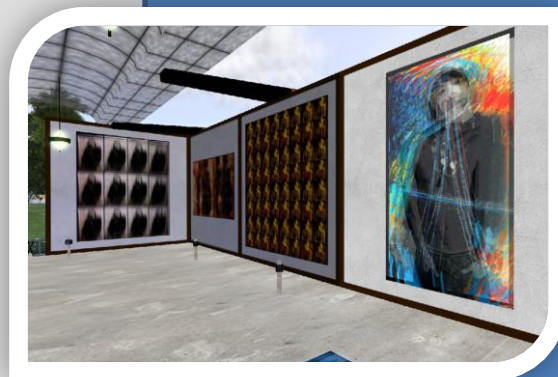
Maria and David

See how the art of David Cassar appears in Valletta Water Gallery at SIM Claressa:

´Birki´ wearing the tag 42.3 to rez her artwork

Sarah Meli

Micromovie of Birki at
www.xfire.com/video/81c23/
and Attard with Birki at
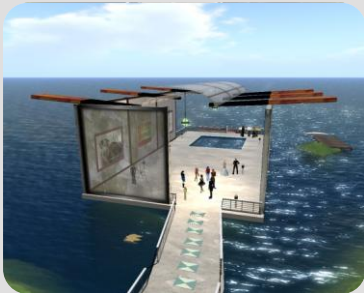www.xfire.com/video/81c3b/

About the artist

Name in SL (2008/9): Birkirkara Magic 'Birki'

Sarah is studying Art and English in Education at the University of Malta.

"I have been studying visual art in school since I was fourteen, but it's during my university years that I have really grown more passionate about art, partly because before, I used to look at art as just a scholastic subject which I had happened to enjoy studying more than the other subjects. However, during my university years, so far, art has become more than just a subject I opted to study. I think I have come to really realise this when working on this particular project. This is because, I sketched and worked on images which show more of what I feel, and want to express rather than the themes I favour most. By trying to allow myself to create images which are more personal, the result seems to contain more meaning than my previous art work, and somewhat hide certain thoughts which might be clear to the viewer if an image is 'read' rather than just looked at. Thus this project has been one of the most challenging, yet exciting project to work on."

Curtain Closed

Stained Glass Masquerade. That's the title of the song I listened to as I sketched and thought about what to draw, and then edit. Stained- marked and hard to take off. Glass- fragile, shatters into bits when broken. Masquerade- a deceiving cover-up. The portraits' emotive expressions voice what has to be covered. Colourfully and silently lets out a cry as the glass breaks. But the stains remain and the colours slowly fade. Can you hear the glass break? Can you see the stains? Or deceived by the masquerade?

Invaded

… what happens if refusing to join the masquerade? The stains and the shattered glass hold the truth. Should one dare to show them? Still, if, or when the pieces come together they cannot re-create the design of what used to be. That's been invaded.
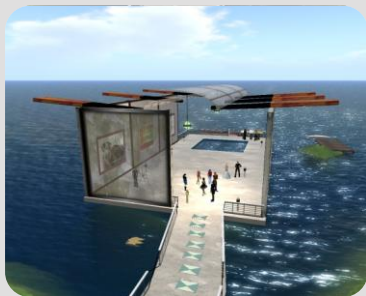
Fighting Voices

… When it all fades, an outline of what used to be remains. Refusing to be part of the masquerade. Letting the glass break …

´Fontana´ wearing the tag 42.5 to rez her artwork ´The melting Demon´

Ramona Debono

Micromovie of Fontana at www.xfire.com/video/811bf/

About the artist

Name in SL (2008/9): Fontana Magic

"I am currently in my third year studying Art education along with Italian in the University of Malta. I am always on the lookout for new inspirational things rather than sticking to the usual ideas. Apart from my passion towards visual Art I also like the Art embedded within music. I also like to play the piano whilst searching for unheard sounds and noises. I try not to go with the flow but like to fight against the winds of normality and set my own standards and views. Don't let others do all the work … help yourself out. If you are reluctant to dirty your hand and getting a piece of the true action you'll end up not seeing what the world really has to offer you. That is why I am enjoying this project, Second Life is a new concept for us. It is like living a normal life beyond what is truly tangible. Creating something digital and virtual is also a new technique for me which I am still exploring and willing to see and experience more of it!"

The melting Demon.

The Demon is grasping onto his own life which is melting away with the mist. Even the greatest of the greatest will come to an end ... some will shine on and some will just fade away.

The Tearful Eye and the Flower.

A landscape made up of intermingled objects and emotions. A landscape which is in me...this is what you get when you get through me: many emotions that relate, that don't make sense. Emotions which are there because we are dependent on others ... if we weren't, emotions would not exist.

The Hallucinogenic Chocolate.

That is what you get from eating too many chocolates, boy! A nightmare of bright colours, with tentacles, monsters and pacman. Quite colourful for a nightmare, but that's how children are!

This is the comment by Sin Rhiadra, you will get by clicking on the i-button besides the artwork: "Alien party comes to mind seeing this art. A lot going on here and out of control. This might come from a child's nightmare after eating to many chocolates. The art is good over all."

Time ticks away.

In this world of madhatters, each and every one of us has this hourglass full of life and memories that have ticked away and others that are still to come. Nobody knows when the last particle of life slides down the hourglass...until then, let's turn what remains into something: something which leads not to destruction but to construction.
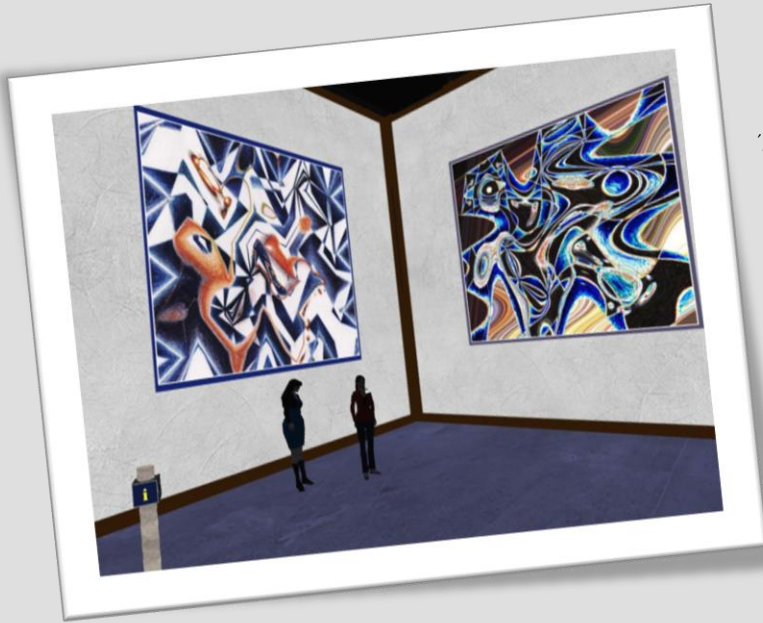
´Mosta´ wearing the tag 42.x to rez her artwork

## About the artist

Name in SL (2008/9): Mosta Magic

I am currently reading for the B.Ed (Hons) course specialising in Art and Italian in the University of Malta. I am interested in all kinds of art be it written, paintings, photography, installations and video. I am always trying different techniques and coming out with different concepts in my artwork and with this opportunity in working through Second Life I even found joy working in digital art. I really enjoyed it. It was a whole new experience. It is a world within a world where you can easily exhibit one's own work. It is a whole new concept of an art gallery that is why I really enjoyed doing this project.

Kristina Ciantar
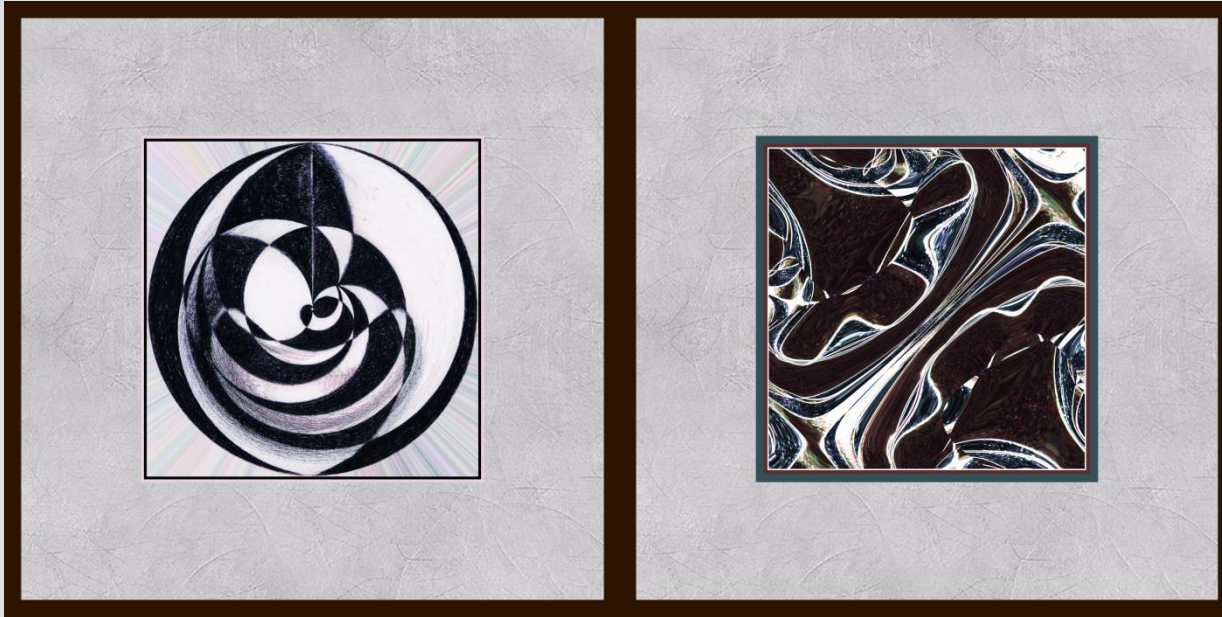
Enveloping and Repulse

Both these art works oppose each other. The art work named *Enveloping,* as the title suggests, is portraying embracing and togetherness. While the other is portraying two imposing forces; enhanced by the hard edges dynamically shown from one corner to the other.

This is the way as the art is presented by ´Mdina´ in the virtual gallery.
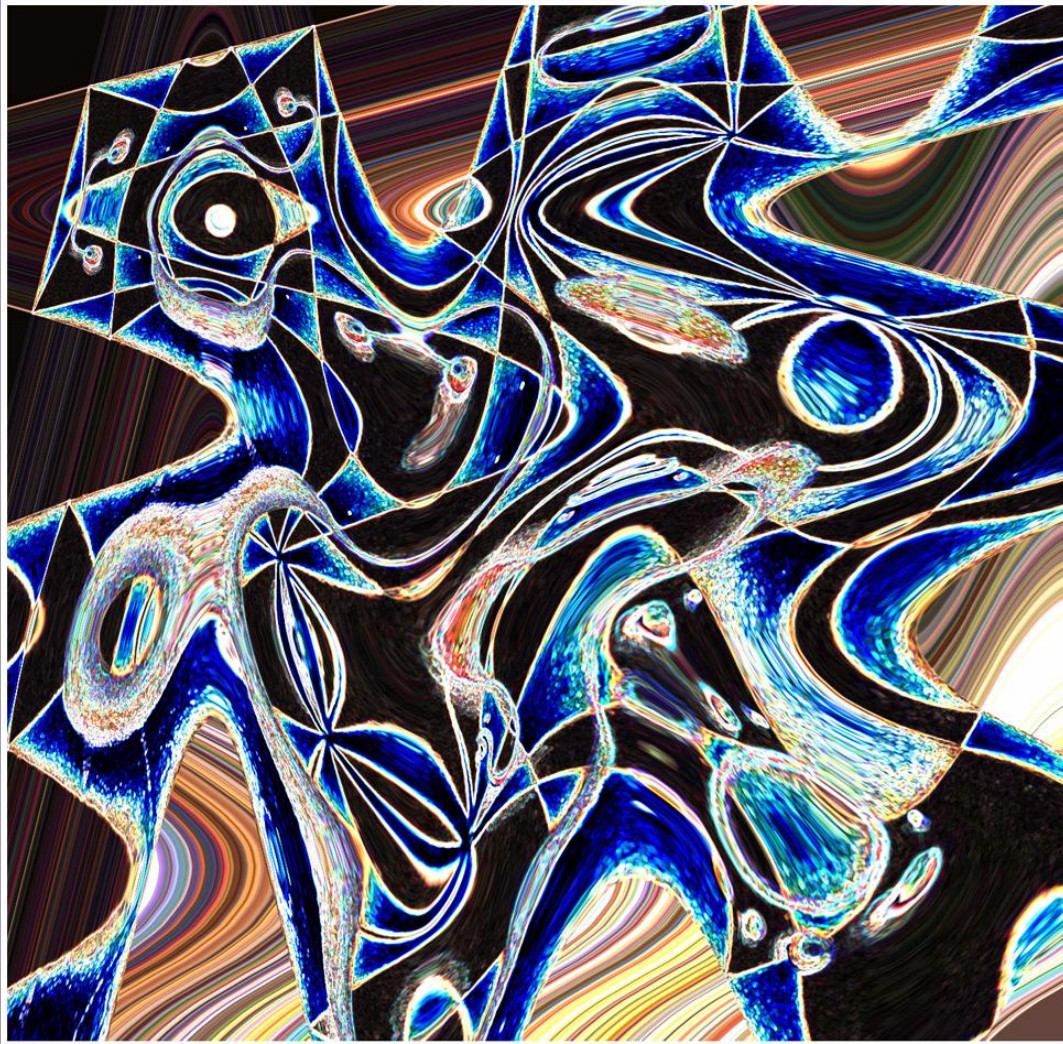
Cobalt Muse

For me this is like a time warp, where everything is placed and misplaced. It engulfs whatever the
'time' wants and contorts it in an orderly manner.

Pieces:

A geometrical art work showing a dismantled creature trying to put himself together.

´Mdina´ wearing the tag 42.x to rez her artwork

Deandra Agius

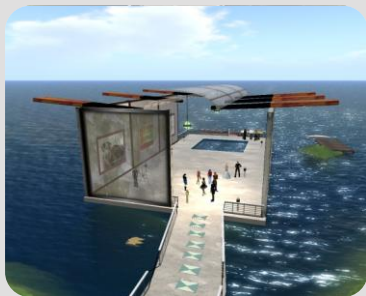Micromovie of Mdina at
www.xfire.com/video/811b9/

About the artist

Name in SL (2008/9): Mdina Magic

Deandra is studying Maltese and Art Education at the University of Malta. Her main interests are Art and Photography.

"The passion towards the creation of Art is something that has been present since the first phases of my life. The visual was always something that overwhelmed me. I have always believed that Art is all about having the freedom to express your personality and creativity. Art is what has always allowed me to express something that potentially, others have not expressed before. Digital Art is the latest invention through which artists are now expressing concepts and emotions. This project gave me the opportunity to create Art in a diverse way, having technology as the main medium at hand which composes ideas through small elements or units known as 'pixels'."

Suspicious Thoughts

This work represents a woman surrounded by see-through air bubbles portraying a snapshot-like composition which selects only a fraction of her profile and leaves other details outside the frame. Her direct look at the viewer and her expressionless face give the impression that there is something suspicious and which she is hiding from the rest of the world.
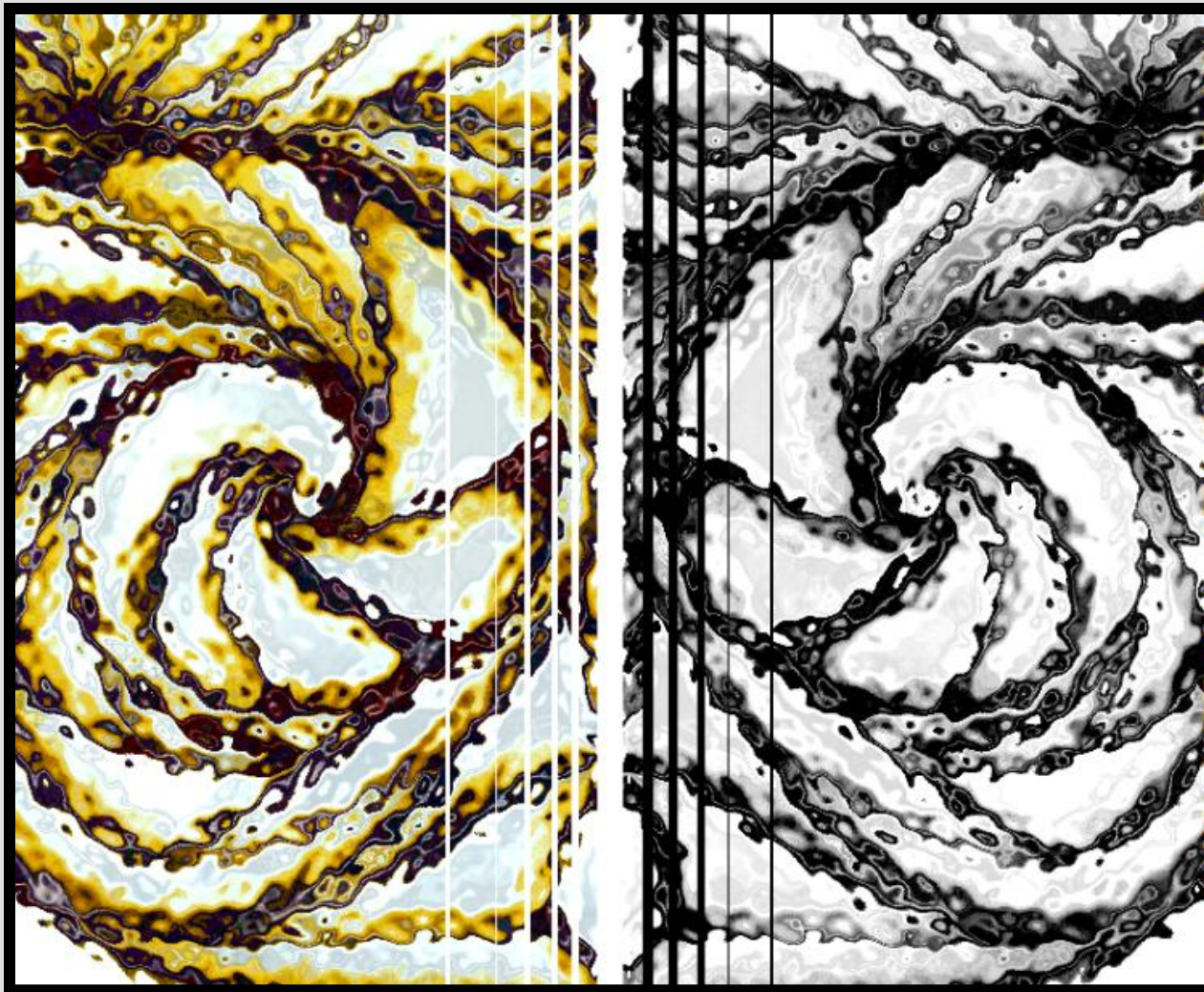
Symphonic Strings

This work envisions two opposing ocean waves, one in the present and one in the past, which crash and create beautiful sounds. It produces an entanglement of space and time with monochromatic colours which dance with one another. A digital art work composed of two mirror-imaged harmonious designs giving an illusion of satellite images with cloud and sea reliefs. It transmits a pleasant agreement of musical sounds as played with the symphonic strings of an old mandolin.
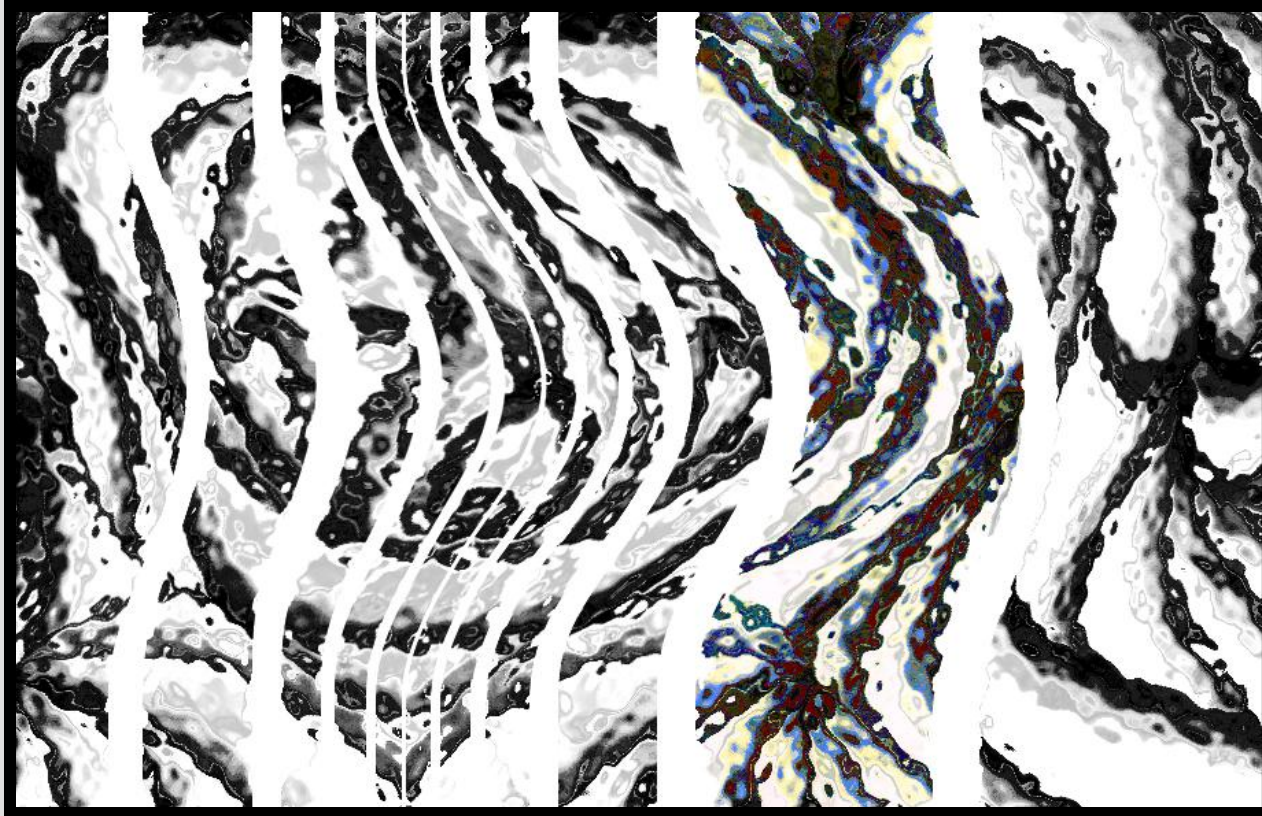
Ripples

This digital art work portrays a number of blind-like segments which are all moving towards the same direction. The ripple effect gives it a dynamic feeling which scatters the flowing rhythm of the composition. The monochromatic composition allows the coloured blind to thrust itself forward, as the wind has uncovered its original colour.
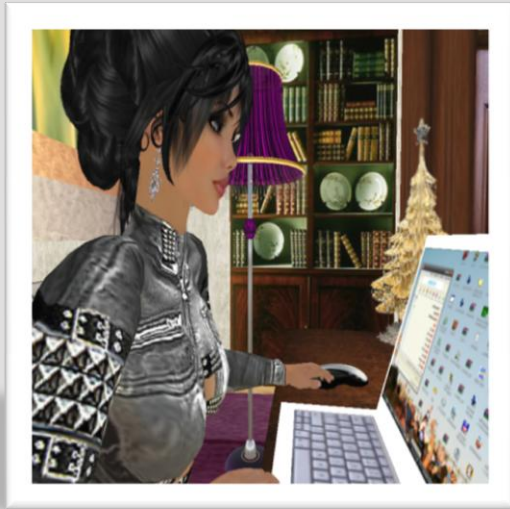
´Sin Rhiadra´ working on the critics for artist ´Birki´

About myself

"When I was a child I can recall my art teacher commenting on one of my drawings of a young woman I had done. She talked on and on about it for sometime. I turned my head this way and that as she spoke looking at it, wondering how she saw so much into it. My drawing took on life and became something important to me then. I now had pride about my work. Now years later I understand what she saw and how she saw it as I often am asked to be art critic at a few galleries here in one of the ´virtual worlds´ and to model for them. I often visit art galleries and will make comments about my finds in my profile. Take a second look at a art you might have just walked past. They all have a tale to tell and if you look close enough, you just might see it. You can help to shape someone's life just by words you say, so you might think before you comment on someone's hard effort and look for the good in it. "

All works of all artists are online with my texts ... It comes by clicking on the info pillow in chat and audio …

As I was asked to select one picture for the catalog to present and discuss as I did it in the virtual gallery at SIM Campus in 3D. I selected this art of Birki:

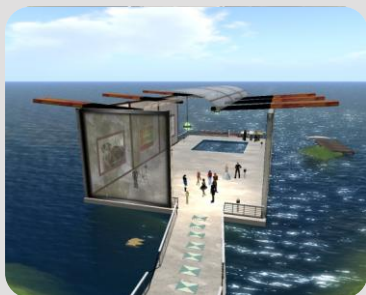CAMPUSin3D does no longer exist. The new place in Second Life is CLARESSA.
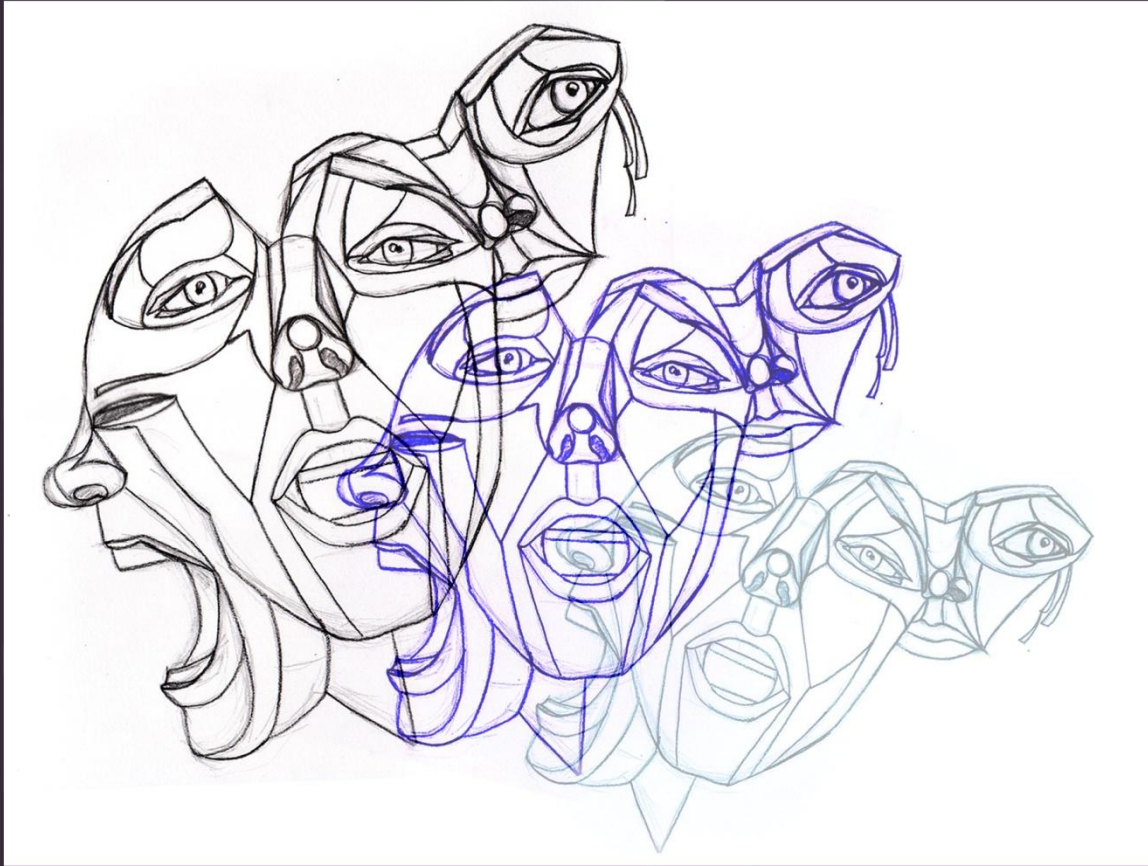
"The girl on the far right is saying "everyone talks but nobody listens to me". She stays in the background trying to not been seen or cause any problems while others shout and talk loud ignoring her."

Art critics by Sin Rhiadra

will she still be there?

Minimal Blue
2009

The virtual world 'Symmetry' will run in SL until 2039. Look there for landmarks. Symmetry 237, 2, 75

The future of art presentation in museums

Lets beam into the year 2039.

Flatscreens thin as paper will be everywhere. The surface structure of them will vary: plain like glass or rough like sand. In museums the presentation of ´flat art´ on screens will be standard. Maybe for famous artists there will be a grand opening with the ´real art´ shown to the audience, with all the costs and risks we know. But most artists will upload their art from their home computers to the gallery server and the gallerist would be proud to show one piece on ´oil on canvas´ to the audience so everyone sees it comes perfect on the screens. After the exhibition all works will be on storage to be used for later on digital media as the quality of presentations on flatscreens will be exquisite. I predict flatscreens will become standard even for art sculptures seen via glasses in ´3D ´ as we will experience the 3rd-dimension soon in computer generated movies in cinemas.
On the counter of museum the visitor selects the artists works he is interested to see and so the chip, let call it ´a tag to wear´ is programmed. Depending on the actual numbers of visitors the environment sever has to decide what art has to appear on what screen and in what sequence so the path of the visitors fit best to their selection. It's a question of pipelining what gallery design is best. In addition of concepts like shown in this exhibition by RFID tags we call it change by distance or ´Art As You Approach´ it can be a time controlled change, best for visiting a museum by a school class in which a lesson about a specific artist or a period of art is discussed.
A lot of ideas are in my mind for 2039 like in 1978 as I did my first computer art on a plotter, but for sure I had not dreamed in this time that in 30 years as it is today I will see myself sitting beside this lovely lady in 3D, and she is real, believe me my words show a minimum only as it will some strange stuff to be real in 2039.

Minimal Blue
artist name of Reiner Schneeberger in SL

German speaking visitors are kindly asked to have a look at the publication of KUNSTHALLE BREMEN, that is linked at http://3d.wunderkammermusik.de

For English speaking visitors comes a PDF by MUSEUM AKTUELL at http://bit.ly/primcurator

Symmetry has still the references to the new land 'Claressa' as it was world-wide published in TheAvaStar in 2008; see issues at http://theavastar.wordpress.com
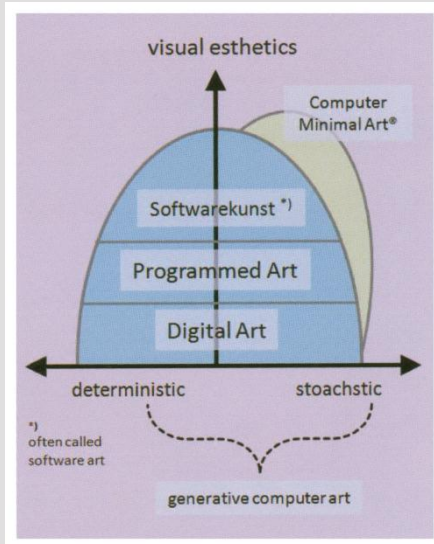
WOW WOW WOW

Minimal Blue **wowing** about the Goddess moving out of the work of ´Attard´
by Minimal Blue, Artist and initiator of ´I in 3D´

Wowing

Main Entry: wow Function: *transitive verb* Date: 1924 : to excite to enthusiastic admiration or approval
<a performance that *wowed* the critics> *by Merriam-Webster , founded 1847*

visual esthetics

Computer Minimal Art®

Softwarekunst *)

Programmed Art

Digital Art

deterministic   stoachstic

*) often called software art

generative computer art

copyright, Gesellschaft für Computergrafik und Computerkunst e.V., Munich

"Gcnerative art refers to any art practice where the artist creates a process, such as a set of natural language rules, a computer program, a machine, or other mechanism, which is then set into motion with some degree of autonomy contributing to or resulting in a completed work of art."
Philip Galanter
Associate Director of Arts Technology at New York University

About artinformatics

or 'how to start with your computer art'
by Reiner Schneeberger

My first steps to 'artinforrnatics' reach back to the late seventies when Prof. Dr. Herbert W. Franke invited me to show his students at the University of Munich my computer drawings I did on a plotter in high school as a hobby. The students asked the dean of the Art Education Department Prof. Hans Daucher if they can learn this and so I had to think about how students can do this without having any knowledge in programming. A few programmes with traces back to the early days of computer art, like the interactive 'Mondrian' (1979) by Herbert W. Franke have been brought back to life on Windows XP with the help of the 'Programmed Art Foundation'. They are available for teachers on request with no charge.
Nowadays it is much easier to make computer art happen and to bring art and technology to a creative symbiosis. As a start, which focuses on generative art, I suggest to use the program 'Anyfield' by Prof. Aegidius Pluess. The program allows visualizing parts within the field of electrodynamics. A description 'how to use this software in art' is online at ddaa.org/anyfield.pdf. To bring your artwork into a virtual world is not as complicated as it might look. 'l in 3D' can happen for you soon.

More about H.W. Franke´s MONDRIAN 1979 at http://wunderkammermusik.de

The software Anyfield is for download at http://aplu.ch and there is a backup of the software and the documentation in http://academia.edu/
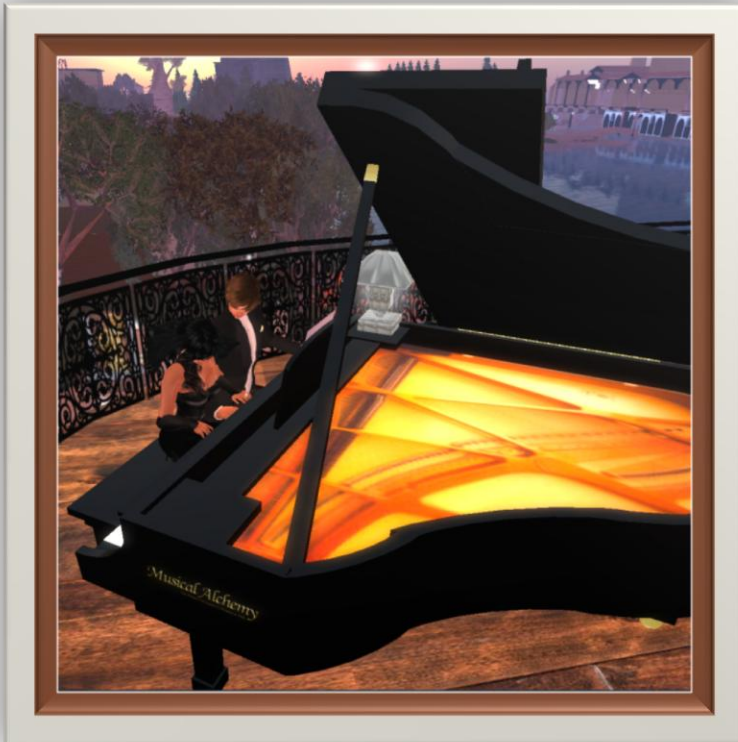
Instead of a Good Bye

"Most of the time, the machines of the world have to let the machines of the angels take precedence and it is no exaggeration to say that, just like according to Plato the beauties of the earth are mere imprints of the beauties in the sky, the machines of the world are mere imitations and weak copies of the machines that the angels thought of:

This woman <machine> ,for instance, <that plays> the piano, is at the most a merry copy of the feminine machines that chime the piano and accompany the notes with motions that obviously reveal emotions. "

Jean Paul, 1785